

# Solo Album Volume N° 9

*Traditional: Down By The Riverside*

*Dvorak: Largo "New World" / Händel: March*

*Schubert: Ave Maria / Debussy: Clair de Lune*

## Trombone

*Piano / Keyboard / Organ*

*or CD Play Back-Play Along (optional)*

**Arr.: Dennis Armitage / Marc Reift**

EMR 912L

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# Largo aus der Neuen Welt

Antonin Dvorak  
(1841–1904)  
Arr.: Marc Reift

Largo = ♩ =

Solo in C

Klavier/  
Orgel

EMR 912

# March

(Overture to the Occasional Oratorio)

Georg Friedrich Händel  
(1685–1759)  
Arr.: Dennis Armitage

Maestoso

Musical notation for measures 1-4. The score is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Maestoso'. The first system consists of a single melodic line in the treble clef and a piano accompaniment in grand staff (treble and bass clefs). The melodic line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady bass line and chords in the right hand. Dynamics include a forte (*f*) marking at the beginning.

Musical notation for measures 5-8. The melodic line continues with quarter notes D5, E5, and F5, followed by a half note G5. The piano accompaniment provides harmonic support with chords and a consistent bass line.

Musical notation for measures 9-12. The melodic line features a first ending bracket over measures 11 and 12. Dynamics include mezzo-piano (*mp*) and mezzo-forte (*mf*). The piano accompaniment continues with harmonic support.

Musical notation for measures 13-16. The melodic line features a second ending bracket over measures 14 and 15, ending with a trill (*tr*) on the final note. Dynamics include mezzo-forte (*mf*). The piano accompaniment concludes the section with chords and a final bass line.

# Down by the Riverside

Traditional  
Arr.: Dennis Armitage

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a whole rest for four measures, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment is in grand staff (treble and bass clefs). The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a steady bass line with quarter notes. There are several 'v' (accents) and '^' (breath marks) above notes in both parts.

5

The second system continues the piece, starting at measure 5. The vocal line continues with a half note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment maintains its rhythmic accompaniment, with some chords in the right hand and a consistent bass line in the left hand.

10

The third system starts at measure 10. The vocal line features a half note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The piano accompaniment continues with its characteristic accompaniment, including some chordal textures in the right hand.

15

The fourth system starts at measure 15. The vocal line has a half note B3, a quarter note A3, a quarter note G3, and a quarter note F#3. The piano accompaniment concludes the piece with a final chord in the right hand and a sustained bass note in the left hand.

# Ave Maria

Franz Schubert  
(1797–1828)  
Arr.: Dennis Armitage

The first system of the score consists of three staves. The top staff is a vocal line with a whole rest. The middle staff is the right-hand piano part, featuring a continuous eighth-note accompaniment with triplets in the first four measures. The bottom staff is the left-hand piano part, consisting of a simple bass line with quarter notes.

The second system begins at measure 4. The vocal line has a whole rest followed by a melodic phrase starting in measure 5, marked with a piano (*p*) dynamic. The piano accompaniment continues with the eighth-note pattern, with the word *simile* written below the right-hand staff in measure 5.

The third system begins at measure 7. The vocal line continues with a melodic phrase. The piano accompaniment maintains the eighth-note accompaniment throughout the system.

The fourth system begins at measure 10. The vocal line continues with a melodic phrase that concludes with a triplet in measure 11. The piano accompaniment continues with the eighth-note accompaniment.

# Clair de Lune

Claude Debussy  
(1862–1918)  
Arr.: Dennis Armitage

Andante espressivo

The musical score is presented in three systems, each with a grand staff (treble, middle, and bass clefs). The key signature is B-flat major (two flats) and the time signature is 3/4. Measure numbers 1, 5, 9, and 14 are indicated at the start of their respective systems. The first system (measures 1-4) begins with a piano (*p*) dynamic and features a melody in the right hand with triplets and a bass line with chords and triplets. The second system (measures 5-8) includes a *poco rit.* marking and continues the melodic and harmonic development. The third system (measures 9-14) features a mezzo-forte (*mf*) dynamic and includes a variety of articulations and dynamics such as *mp*, *mf*, and *p*. The score concludes with a final *mf* dynamic in measure 14.

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